

NO. H5026

DANCING DOWN MEMORY LANE

GENE GRIER/LOWELL EVERSON

75 cents

(2 equal voices)

5 *Keller Harding*

# Gene Grier

series

## DANCING DOWN MEMORY LANE

**THE HERITAGE MUSIC PRESS®**

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# Dancing Down Memory Lane

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2 Equal Voices and Piano  
With hints for choreography  
By Audrey Grier

Arranged by GENE GRIER  
and LOWELL EVERSON

## AFTER THE BALL IS OVER

Words and Music by  
Charles K. Harris

## IDA, SWEET AS APPLE CIDER


Words and Music by  
Eddie Leonard

BILL BAILEY  
Words and Music by  
Hughie Cannon

*mf*  $m m \text{ } \text{ } = 66$

Bell Tones

LH

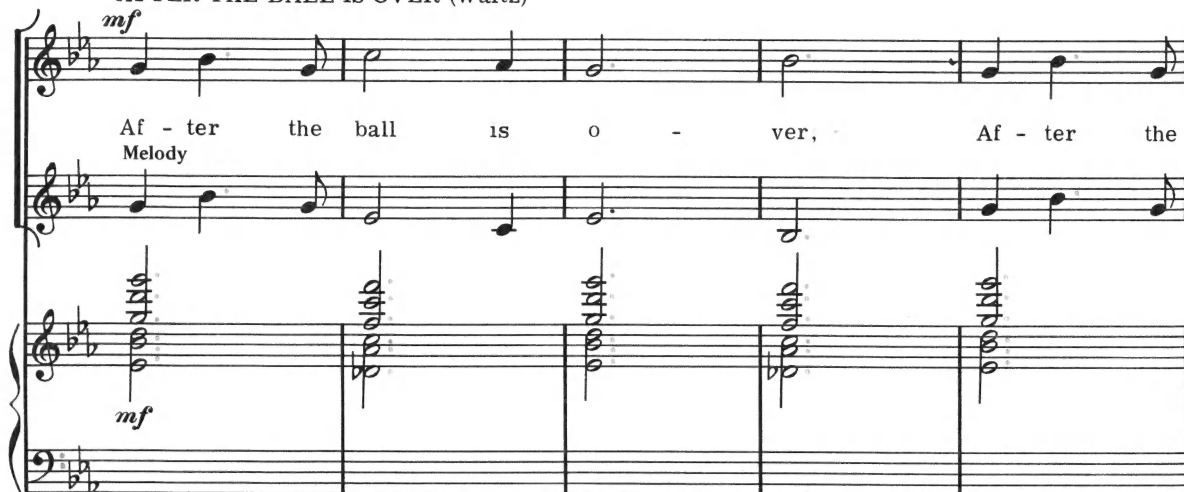


## AFTER THE BALL IS OVER (Waltz)

*mf*

Af - ter the ball is o - ver, Af - ter the

Melody



break of morn \_\_\_\_\_ Af - ter the danc - ers'



*poco rit*

leav - ing, Af - ter the stars are gone, \_\_\_\_\_

*poco rit*

*a tempo*

\_\_\_\_\_ Man - y a heart is ach - ing,

*a tempo*

LH

Melody

If you could read them all, \_\_\_\_\_



Man - y the hopes that have van - ished \_\_\_\_\_

This system contains the first two staves of music. The top staff is the vocal melody, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat major). The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment starts with a half note chord of Bb4 and D5, followed by a half note chord of C5 and Bb4.

Af - ter the ball, Oo \_\_\_\_\_

Melody

This system contains the next two staves. The vocal melody continues with a half note E5, followed by quarter notes D5, C5, and Bb4, then a half note A4. The piano accompaniment features a series of chords: Bb4-D5, C5-Bb4, Bb4-D5, and C5-Bb4, each held for a half note.

Man - y a heart is ach - ing, If you could

Melody

This system contains the final two staves. The vocal melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment starts with a half note chord of Bb4 and D5, followed by a half note chord of C5 and Bb4. The system concludes with a final chord of Bb4 and D5.

read them all, \_\_\_\_\_ Man - y the hopes that have

The first system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves have lyrics: "read them all, \_\_\_\_\_ Man - y the hopes that have". The piano accompaniment features chords and single notes in both hands.

van - ished \_\_\_\_\_ Af - ter \_\_\_\_\_ the ball.

*rit.* *mf* *rubato*

*rit* *mf* *LH* *as at first*

The second system of the musical score. It continues the vocal and piano parts. The vocal staves have lyrics: "van - ished \_\_\_\_\_ Af - ter \_\_\_\_\_ the ball.". Performance markings include *rit.* (ritardando), *mf* (mezzo-forte), and *rubato* (ad libitum). The piano accompaniment includes a section marked *rit* and *mf* in the left hand (*LH*) with the instruction *as at first*.

The third system of the musical score, featuring piano accompaniment. It includes two empty vocal staves and a piano accompaniment with chords and single notes in both hands.

m. m.  $\text{♩} = 84$ 

## IDA, SWEET AS APPLE CIDER (Soft Shoe)

*mf*

I - da, sweet as ap - ple ci - der, \_\_\_\_\_

*mf*

Sweet - er than all I know, \_\_\_\_\_ than I know, \_\_\_\_\_  
know, \_\_\_\_\_

Come out in the sil-ver-y moon - light, Of love we'll

Whis - per so soft and low! \_\_\_\_\_

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The vocal melody begins with a half note G4, followed by a quarter rest, then a half note F4, a quarter note E4, and a half note D4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Seems though can't live with out — you, —

Honky Tonk

The second system of the musical score. The vocal melody continues with a half note C4, a quarter rest, then a half note B3, a quarter note A3, and a half note G3. The piano accompaniment includes a section labeled "Honky Tonk" with a more rhythmic, syncopated feel. A "8va" marking is present above the piano part.

Lis - ten, O Hon - ey do! \_\_\_\_\_

The third system of the musical score. The vocal melody continues with a half note F3, a quarter rest, then a half note E3, a quarter note D3, and a half note C3. The piano accompaniment continues with the "Honky Tonk" style. A "8va" marking is present above the piano part.



First system of the musical score. The vocal staves show the lyrics "I - da, I i - dol -". The piano accompaniment includes a treble staff with an *8va* marking and a bass staff. The key signature has two flats, and the time signature is 4/4.

Second system of the musical score. The vocal staves show the lyrics "ize ya, You know I love ya, I - da, 'deed I \_\_\_\_". The piano accompaniment includes a treble staff with an *8va* marking and a bass staff. The key signature has two flats, and the time signature is 4/4.

Third system of the musical score. The vocal staves show the lyrics "love ya, I - da, 'deed I \_\_\_\_ love ya, I - da, 'deed I \_\_\_\_". The piano accompaniment includes a treble staff with dynamic markings *pp*, *mf*, and *cresc*, and a bass staff. The key signature has two flats, and the time signature is 4/4.

do!

*mf cresc*

*rit*

## BILL BAILEY (Fox Trot)

*mf rubato*

"Won't you come home, Bill Bai-ley, Won't you come home?"

*mf rubato*

m m  $\text{♩} = 138$ 

She cried the whole day long

I'll do the

cook - in' dar - ling, I know I've

I'll pay the rent,

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat major). The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. There is a whole rest for two measures, then a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

done you wrong — 'Mem-ber that

The second system of the musical score. The vocal line continues with a half note G4, followed by a half note F4. There is a whole rest for two measures, then a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same rhythmic pattern, featuring chords and eighth-note bass lines.

rain - y eve - nin' I drove you out With noth - ing but a

The third system of the musical score. The vocal line continues with a half note G4, followed by a half note F4. There is a whole rest for two measures, then a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with the same rhythmic pattern, featuring chords and eighth-note bass lines.

fine - tooth comb? \_\_\_\_\_ I know I'm to blame, Well, —

ain't that a shame? \_\_\_\_\_ Bill Bai - ley won't you please come

**♩ = 138 (Chorus Kick Line)**

home?" "Bill Bai - ley won't you

please, Bill Bai - ley won't you

The first system of the musical score is in B-flat major (two flats). The vocal line consists of a single note (B-flat) followed by a half note (B-flat), then a quarter note (B-flat), and finally a half note (B-flat). The piano accompaniment features a series of eighth notes in the right hand, grouped in threes, and a series of eighth notes in the left hand, also grouped in threes.

please, Bill Bai - ley won't you

The second system of the musical score is in B-flat major (two flats). The vocal line consists of a single note (B-flat) followed by a half note (B-flat), then a quarter note (B-flat), and finally a half note (B-flat). The piano accompaniment features a series of eighth notes in the right hand, grouped in threes, and a series of eighth notes in the left hand, also grouped in threes.

please come home?"

*cresc e rit.*

The third system of the musical score is in B-flat major (two flats). The vocal line consists of a single note (B-flat) followed by a half note (B-flat), then a quarter note (B-flat), and finally a half note (B-flat). The piano accompaniment features a series of eighth notes in the right hand, grouped in threes, and a series of eighth notes in the left hand, also grouped in threes. The tempo marking *cresc e rit.* is present above the vocal line.



## HINTS FOR CHOREOGRAPHY

AUDREY GRIER

WALTZ

### A. Box Step

1. Couple in Ballroom Position, i.e., man's right arm resting on woman's back and woman's left hand resting just below partner's right shoulder; the couple's free hands are clasped and extended to the side.

#### a. Man's Part

1. Step forward on left foot (beat 1)
2. Side step right on R foot (2)
3. Bring L foot next to R foot (3)
4. Step back on R foot (1)
5. Side step left on L foot (2)
6. Bring R foot next to L foot (3)
7. Repeat above sequence as needed

#### b. Woman's Part

1. Step back on R foot (beat 1)
2. Side step left on L foot (2)
3. Bring R foot next to L foot (3)
4. Step forward on L foot (1)
5. Side step right on R foot (2)
6. Bring L foot next to R foot (3)
7. Repeat above sequence as needed

## BASIC SOFT SHOE

### A. Chain Step

1. Arms out at sides, with elbows slightly flexed
  - a. Side-step right on R foot (beat 1)
  - b. Step L foot diagonally in front of R foot (&)
  - c. Replace R foot in original position, see a. (2&)
  - d. Side-step left on L foot (3)
  - e. Step R foot diagonally in front of L foot (&)
  - f. Replace L foot in original position, see d. (4&)
  - g. Side-step right on R foot (1)
  - h. Step L foot diagonally in front of R foot (&)
  - i. Replace R foot in original position (2)
  - j. Step L foot diagonally back of R foot (&)
  - k. Replace R foot in original position (3)
  - l. Replace L foot diagonally in front of R foot (&)
  - m. Replace R foot in original position (4 &)
  - n. Repeat above sequence in opposite direction as needed

### B. Paddle Turn

1. Arms and hands are fully extended diagonally, with the right arm pointing down to the right foot, and the left arm pointing upward.
  - a. With stationary arms, complete one full circle to the right (beats 1, 2, 3, 4), as follows:

1. Step right on R foot (beat 1)
2. Step L foot ("pivot" foot, remains fixed throughout turn) in place (&)
3. Step right on R foot, continuing circle (2)
4. Step L in place (&)
5. Step right on R foot, continuing circle (3)
6. Step L in place (&)
7. Step right on R foot, completing circle (4&)
8. Reverse above steps and turn left, angle arms in opposite direction (see 1.)

## FOX TROT

### A. Box Step

#### 1. Couple in Ballroom Position

##### a. Man's Part

1. Step forward on L foot (1)
2. Touch R foot beside L, keeping weight on L (2)
3. Side-step right on R foot (3)
4. Step L foot next to R foot (4)
5. Step back on R foot (1)
6. Touch L foot beside R, keeping weight on R (2)
7. Side step left on L foot (3)
8. Step R foot next to L foot
9. Repeat above sequence as needed

##### b. Woman's Part

1. Step back on R foot (1)
2. Touch L foot beside R, keeping weight on R (2)
3. Side-step left on L foot (3)
4. Step R foot next to L foot (4)
5. Step forward on L foot (1)
6. Touch R foot beside L, keeping weight on L (2)
7. Side-step right on R foot (3)
8. Step L foot next to R foot (4)
9. Repeat above sequence as needed

## CHORUS KICK LINE

### A. Side step/Kick

#### 1. Form line by linking arms behind the back, just above the waist

- a. Side-step right on R foot (1)
- b. Kick L diagonally forward (&)
- c. Side-step left on L foot (2)
- d. Kick R diagonally forward (&)
- e. Repeat above sequence as needed

### B. Break

1. Step back on R foot (1)
2. Bring L foot back next to R (&)
3. Step forward on R foot (2)
4. Bring L foot forward next to R (&)
5. Repeat above sequence as needed

5

